

day to be abundance of all kinds of workmen present, as masons, carpenters, smiths, borrowmen and quarrymen, with others. The foundation of this rare work he caused to be laid in the year of our Lord, 1436; and to the end the work might be more rare, first he caused the draughts (or designs) to be drawn upon Eastland boards, and made the carpenters to carve them according to the draughts thereon, and then gave them for patterns to the masons, that they might thereby cut the like in stone. Because he thought the masons had not a convenient place to lodge in, near the place where he builded this curious college (for the town then stood half a mile from the place where it now stands, to wit, at Bilstone burne), therefore he made them build the towne of Rosline, that is now extant, and gave every one of them a house and lands answerable therunto. So that this towne, all that time, by reason of the great concourse of people that had recourse unto the prince, for it is remembered of him that he entertained all his tenants that were any way impoverished, and made serve all the poore that came to his gates, so that he spent yearly upon such as came to beg at his gates 120 quarters of meale, became very populous, and had in it abundance of victuals, so that it was thought to be the chiefest towne in all Lothian, except Edinburg and Hadenstone. He rewarded the masons according to their degree. As to the master mason, he gave 40*l.* yearly, and to every one of the rest he gave 10*l.*, and accordingly did he reward the others, as the smith and carpenters, with others.

After tracing the history of the building, Mr. Britton described its several parts, and pointed out peculiarities apparent, such as the singular character of the details, the varieties of arches, the crypt-like chamber connected with it at the east end, &c. A story was current, chiefly spread by Sir Walter Scott, that ten barons of the family were buried in the chapel or the crypt, but Mr. Burn had disproved it by excavating.

Mr. Burn said, that having had the opportunity to investigate the chapel, he had caused an excavation, three feet wide, to be made from one end of the chapel to the other in the centre, and another in each aisle, all of them down to the foundation; others also in the crypt, but nothing was found.

Mr. Fowler suggested (and the terms of the tradition bear him out) that the coffins were placed in the crypt above ground, and were carried off when the chapel was desecrated.

Mr. Donaldson was anxious to hear the style of the building accounted for. With extraordinary richness of detail there was great want of purity. In England, there was no Gothic building whereof the details were impure.

Mr. Godwin said, it was difficult to account for the debased character of the details, without ascribing the building to a more recent date than that always given to it.

Mr. Billings mentioned, that a series of figures, similar to the "Dance of Death," had been recently discovered on one of the flat arches in the aisles.

Thanks having been voted to Mr. Britton, the meeting was adjourned. We are glad to be able to state, that the candidates for the medals of the Institute are numerous.

#### ST. MARK'S CHURCH, COLNEY HEATH, NEAR ST. ALBAN'S.

This neat little edifice, built from the designs of Mr. Hugh Smith, of Bedford-row, was consecrated on the 30th ult., by his lordship, the Bishop of London. It is Norman in style, a parallelogram in plan, without aisles, and has a semi-circular apse at the east end, and a small bell tower on the north side at the west end. There is a gallery at this same end of the church, which is approached by an external Norman staircase, similar to that in the mint yard at Canterbury.

The length of the church between the walls is about 53 feet, exclusive of the apse; the width about 28 feet, and the height, from the pavement to the ridge (the roof being open), about 38 feet. There are sittings for 356 persons. The materials used externally are Cowley white bricks and Bath stone, and the cost was 1,300*l.* The works were executed, very satisfactorily, by Mr. W. Barnett, builder, of St. Alban's.

#### FREEMASONS OF THE CHURCH.

##### ECCLÉSIASTICAL DESIGN.

JAN. 13.—Mr. J. R. French, architect, in the chair. The Rev. J. B. Murray, M.A., rector of St. Dunstan in the East, communicated some account of the church of St. Dunstan in the East. Mr. J. W. Archer exhibited a fine collection of rubbings from ancient monumental brasses, and archaeological sketches in water colours, many of them of considerable interest. Mr. Long exhibited an amulet representing the seven sleepers, and mentioned by Prudentius; it was brought from Milan. Also two terra-cotta lamps from the catacombs in Rome, one pagan, bearing a head probably of an Indian Bacchus, the other Christian, and having the sacred monogram on the top. Mr. G. Isaacs exhibited a Roman Christian lamp of bronze, having a Latin cross on the end. Mr. Coke Smythe exhibited three full-length portraits in water colours. Mr. Charles Foster, architect, exhibited seven sculptures, discovered at the base of an Elizabethan chimney-piece in the old Queen's Head, Islington, while rebuilding it. Mr. Henry Stothard exhibited an original unfinished design for St. Peter's, at Rome; also an original bronze medal of Pope Clement XII., portrayed on the obverse in his pontifical robes, in bold relief, and on the reverse is an interior view of a Roman basilica. Mr. Stothard directed the attention of the students to two Elizabethan staircases, one at No. 4, Middle Row place, Middle-row, Holborn, and No. 7, Charterhouse-square, formerly a large house, but now divided into four houses. Mr. Jarman presented to the society a beautiful volume entitled "Voyage Pittoresque en Bourgogne," a work illustrated with engravings of antiquities at Dijon, &c., very rare in England. Also, a bust of William of Wykeham, from the Strawberry Hill collection. Mr. W. H. Rogers exhibited drawings of various ancient unpublished encaustic tiles, from St. Saviour's church, Southwark, Fotheringay castle, the mansion of Sir Francis Bacon, &c.; many from the collection of Mr. Price. Mr. W. G. Rogers exhibited a fine carved box-wood boy, by M. Shee, 1739.

A lecture was then delivered by Mr. G. R. Lewis on Ecclesiastical Design. He commenced by stating, that, "of the whole range of intellectual art, ecclesiastical design claims pre-eminence; because a Christian temple, being the most sublime object that the human mind can have for its exercise, none, therefore, but the highly gifted could expect to succeed in producing a temple for the worship of Almighty God. He considered that church art demanded the highest state of culture in all the mental faculties subservient to arts, in order to illustrate artistically by sculptured forms, and architectural divisions and arrangements, the spirit of the Law and Gospel. To substantiate which, he referred to the design of the Tabernacle, which was given by God himself to Moses, who gave to Aholab and Bezaleel the spirit of wisdom and understanding to enable them to execute the work. He then called attention to the duties of the heads of education, that they should no longer slumber at their posts, but apply their mental powers towards forming a system of instruction for legitimately exercising these neglected intellectual powers of the human mind. To produce works of high art, the mind must be trained correctly—that is, each faculty must be exercised according to its nature, in order to execute truly the impressions which the works of creation were intended to make; our artificial systems of education must be remodelled upon a natural foundation, if we desire to see the human mind fitted to produce higher art. He enforced the necessity of making a house of prayer appear what it is, and not like many of the productions of the last century, in which are copied Egyptian, Greek, Latin, and Roman Catholic art, which is applied to inconsistent purposes in the structure of Protestant churches. The early Catholic designers did not produce their sublime edifices by slavishly copying the churches existing, but designed them expressly for their mode of worship, symbolizing the leading festores of the Law and Gospel in sculptured forms and architectural divisions and arrangements, giving a speakable quality, in an artistic language, of forms and colours; that all Christians who approached her for spiritual prayer should become wise unto salvation. The cruciform

foundation of their churches shows that they thoroughly understood their subject—symbolizing the crucified Saviour as the true support for all Christians while in the act of prayer. But this true principle in design did not last long; ill-judged after-thoughts were added, as fixed seats among the columns, screens, and rood-lofts across the arches, chapels round the crossing—mutilating the cross, and shutting out from view the most holy part of the church, disfiguring the entrance arch into the choir, as well as all the columns of the nave. There are Catholic errors in design. But we Protestants do all that the Catholics do (with the exception of the chapels) and much more, for we patch up galleries, mutilate the windows, the arches, the columns, and often place the pulpit and desks in such parts of the church that will not convey the voice of the preacher effectually, and therefore much of the sermon is lost. New additions to old foundations create great confusion; expose our ignorance in design, and offer bad examples for imitation, the core of which can only be expected by a due cultivation of the faculties for the arts.

The cathedrals and smaller churches shew the Catholics to have been great ecclesiastical designers, and that they designed their edifices upon the principles that Moses gave for the same purpose, and which we find in Exodus, c. 24, v. 4, "and builded an altar under the hill, and twelve pillars, according to the twelve tribes of Israel;" a principle of symbolism on which ecclesiastical design should be based, and which the Catholic designers of the middle ages thoroughly understood, being as great artists as they were deep in religious feeling—Wells cathedral to wit, and which contains an immense mass of historical sculpture of great talent, exhibiting an inexhaustible fund of invention, composition, and design, the architecture being as full of beauty and sublimity, and the religious feeling as deeply impressed in its forms, divisions, and arrangements, as the historical compositions of sculpture. In fact, their church walls were sermons, made so by the designer to remind his flock of the truths of holy writ. Such designers were not in fear of little or no encouragement, or of enduring privations while their specimen productions were subjected to an unartistic, an unintellectual and trading ordeal. They produced their works for the edification and salvation of mankind, and not for approval or rejection. They made no appeal to the public on the score of merit; but took their stand on the immovable foundation of God's holy word, and concentrated the whole of their mental power in its illustration.

Mr. Lewis then entered upon the interpretations of the sculptured forms, and architectural divisions and arrangements of Kilpeck church, Herefordshire, a small church, but of extraordinary character, and which he has illustrated and published with explanations and interpretations, shewing the principles of ecclesiastical design. He regretted that in published architectural works design was passed over, and an enumeration of the different parts was considered sufficient information for those wishing to obtain it. "We cannot suppose that the ancient designers would inform the public that they had erected a church in their own or the Gothic style, with so many windows, buttresses, doors, cornices, arches, mouldings, &c. We might as well suppose that Raphael would have said that he had produced a cartoon of Christ giving the keys to Peter, made up in the following manner:—Christ, with the sheep on one side and the Apostles on the other; Peter kneeling, the others standing; the country and river in the distance. Such a catalogue of the parts which make up the picture would afford but a little insight into the profound thought, clear perception, deep discrimination, lofty imagination, surprising invention, sublime conception, powerful and harmonious colouring, true to nature in light and shadow, action and expression, shewing the soundest judgment in the excellent selections he made of the different persons, and other matters required for the subjects he painted. Then should follow the intellectual and religious qualities of the various beings his subject demands; after which a close examination of the consummate skill evinced in the benign and solemn expression of our Saviour while pointing to the flock and delivering his charge and keys to Peter, who is in all obedience, accepting